



THE UNIVERSITY *of* EDINBURGH

Edinburgh Research Explorer

Nut and Gum

Citation for published version:

Brown, J, Kruger, M & Hosford, M, *Nut and Gum*, 2008, Exhibition, Vanderbilt University, Nashville USA, Nashville.

Link:

[Link to publication record in Edinburgh Research Explorer](#)

Document Version:

Early version, also known as pre-print

Publisher Rights Statement:

© Brown, J. (Photographer), Kruger, M. (Photographer), & Hosford, M. (Photographer). (2008). *Nut and Gum*. Nashville: Vanderbilt University, Nashville USA.

General rights

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

Take down policy

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact openaccess@ed.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.



Nuts+Gum

'Nuts and Gum' was a collaboration between **John Brown** and the American artists **Michael Krueger** and **Mark Hosford** (curator) to make a large installation of work that emphasised ideas about a personal narrative built from historical and contemporary concerns and imagery. It took place at Space 204 Nashville USA

Nuts+Gum

This show followed on from a previous event called '**I'd rather be drawing**' at the **Dennis Morgan gallery in Kansas City USA** (2007) curated by Michael Krueger and Dennis Morgan.

The '**Nuts and Gum**' title comes from an episode of the Simpsons where Homer discovers a tin of Nuts and Gum (together at last) in his kitchen cupboard-the idea of getting what you want at the same time might not sit that comfortably when you get it.

Given the design of Space 204 (two adjoining rooms) the installation was formatted as two solo shows side by side-this allowed for both a coherent configuration of work in each space and a play -off between the work.





- John Brown's work consisted of shaped, superdense, drawn, painted, printed and collaged 'collections' randomly scattered through the space. Krueger's work was placed unframed on tables. Each set of work on first viewing might seem polite and coherent but on closer inspection the imagery is discordant both in content and process. Both sets of work ranged between the historical and contemporary and contained themes that ranged from hippy culture of the 70's to the madness of commuting.

The opening was accompanied by a public discussion that questioned the nature of the installation of work and the accumulation of imagery to create some new story. A subsequent publication was part funded by Vanderbilt University and ECA.



Installation of John Brown's room.



John Browns shaped and collaged images





